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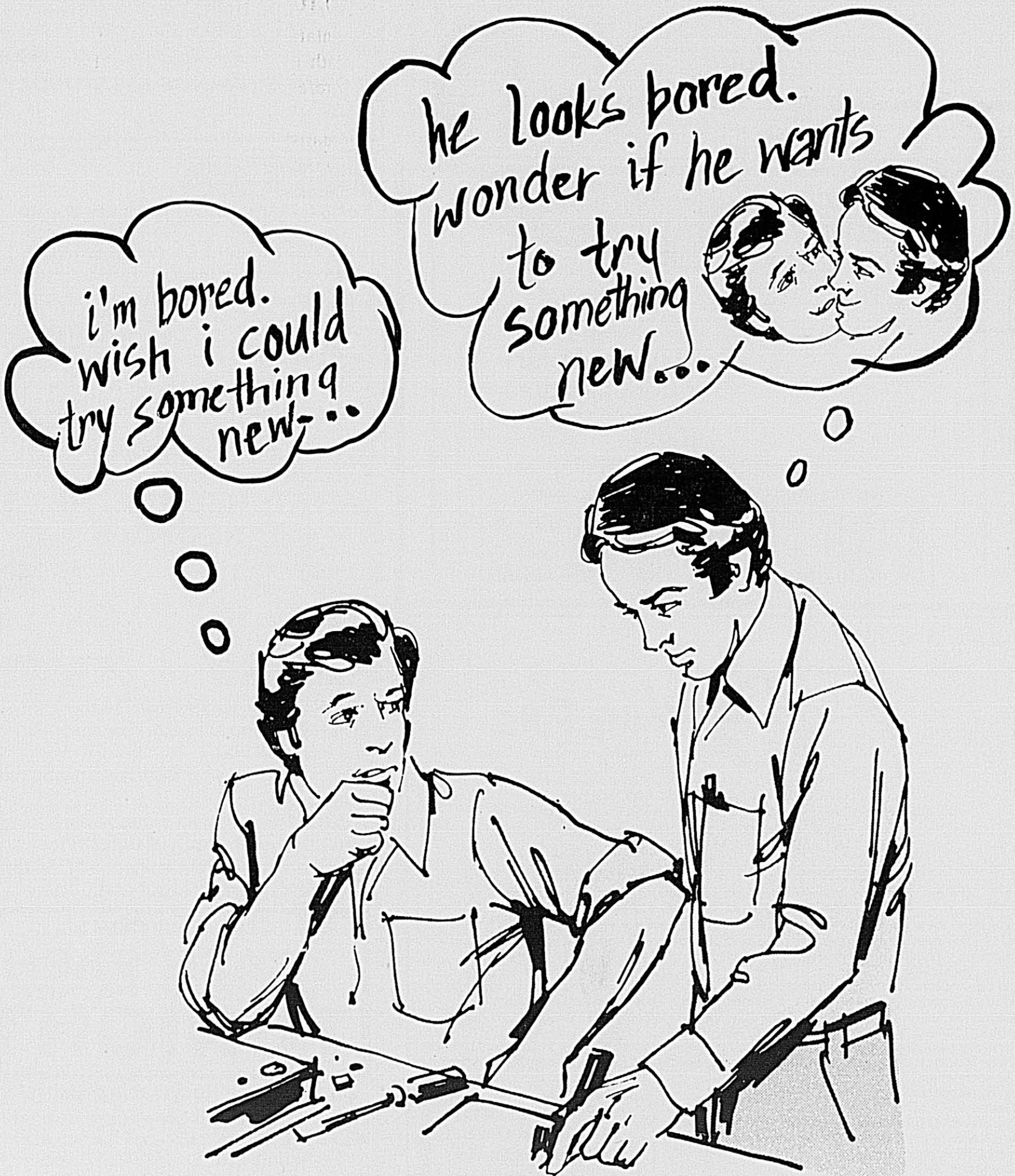
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Vol. 78 No. 81 Thursday, February 16, 1989

# Daily

SUPPLEMENT





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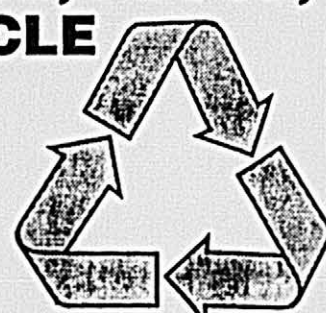
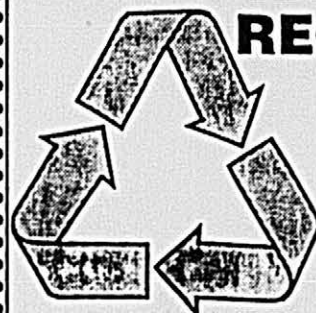
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## BILL 78

# A Trojan horse for the arts community

by Ryan Morey

*Under the pretence of establishing an official status for artists in Quebec, the provincial legislature has slipped in a bill that will only solve the government's problems with the artists, not the reverse.*

On December 22, 1988 the Québec National Assembly passed Bill 78, "an Act respecting the professional status of the artist in the visual arts, arts and crafts and literature, and their contracts with promoters." The Bill was introduced last November by the Minister of Cultural Affairs, Lise Bacon, with the stated purpose of clearly establishing the professional status of artists in Québec.

Benise Beamish of the Playwrights' Workshop Montréal explained how the first draft was greeted with mixed reactions. "While the spirit of the Bill appeared encouraging," she said, "it was seriously marred by many sections that were dangerously vague, and set some contractual standards that could at best be termed anachronistic".

It was apparent that the Bill was written with very little knowledge of the different areas of artistic practice which it sought to regulate. It completely ignored the pluralistic nature and existing infrastructures of the various areas, and in many contractual clauses made provisions to protect the government's interests while ignoring the artists.

The Bill's inconsistencies were disconcerting when it was in first draft and still only a proposal before the Legislature. Now that it has been passed as law, without any regard for the revisions demanded by the arts community, they are cause for serious worry. How this law came to pass, however, is even more disturbing.

The most serious problem with the new Act is that, in true bureaucratic fashion, it lumps together all artistic practice under three very general headings, (visual, arts and crafts and literature) and only recognizes one association for each sector—the one which it determines to be the most representational in its field. This means ignoring all historical precedents and all other groups which voice the very specific needs of their constituents.

For example, sector number three, which they simplistically term 'literature,' includes novels, poetry, dramatic

works, short stories, essays, comic books, and all other written works. All artists working in this field have little choice but to join a new all-encompassing asso-

**The Bill's inconsistencies were disconcerting when it was in first draft and still only a proposal before the Legislature. Now that it has been passed as law, without any regard for the revisions demanded by the arts community, they are cause for serious worry.**

ciation in order to secure their professional status as artists.

Trevor Fergusson of the Canadian Writers' Union explained, "this makes one more association writers must join and removes any official status from the 'sub-sector' groups which more effectively represent them".

Fergusson also expressed concern, shared by many in the arts community, over the alarming vagueness of section 12 of the Bill which states that "No association shall be recognized unless its by-laws... (2) prescribe ethical standards which impose obligations on its members towards the public".

"In its ill-defined wording, this clause could very well be interpreted as grounds for censorship, and give way for the creation of a committee to dictate these 'ethical standards'," said Fergusson.

These problems were focussed on during *L'Étude du projet de la loi 78* last November 29th. The forum invited diverse groups from the artistic community in Québec to express their thoughts and concerns on the first draft of the Bill to a governmental study committee.

Among the groups that gladly participated in what they believed was an opportunity to have a voice in the creation of a law that would profoundly affect them were the Canadian Writer's Union, le Centre d'essai des auteurs, Union des écrivains du Québec, and the Playwrights' Workshop Montréal. The PWM, a national centre for original Canadian drama since 1963, sees its members and the organization itself being profoundly affected by this generic regrouping, as well as by the other sections

of the Bill which are unclear or simply ignore the artists' welfare.

Beamish also points out some of the problems with the sections of the Bill which deal with contractual conflicts between artist and promoter. "In sections 46 and 47, where the promoter fails to pay the artist, the Bill enforces fines of up to \$10 000 payable to the government, but make no provisions for the artist to receive any money". These types of 'oversights' are typical of the Bill and bring into question for whose benefit it is really intended.

The groups that attended the study submitted briefs outlining these problems, with the hope that they would be used to amend or redraft the Bill. The various representatives from the different art sectors all found similar problems with the first draft, and thought surely the governmental committee would reexamine it.

In the early stages of Bill 78 the Provincial government was surprisingly effective in keeping all interested parties up to date on the Bill's progress, and the invitation for the arts community to participate in a study of the proposed law was truly encouraging. It is thus all

original draft. On December 20th the PWM received a letter from Bacon saying she had just handed the Bill over to her Attaché for revision. Three days later the first draft was passed and assented.

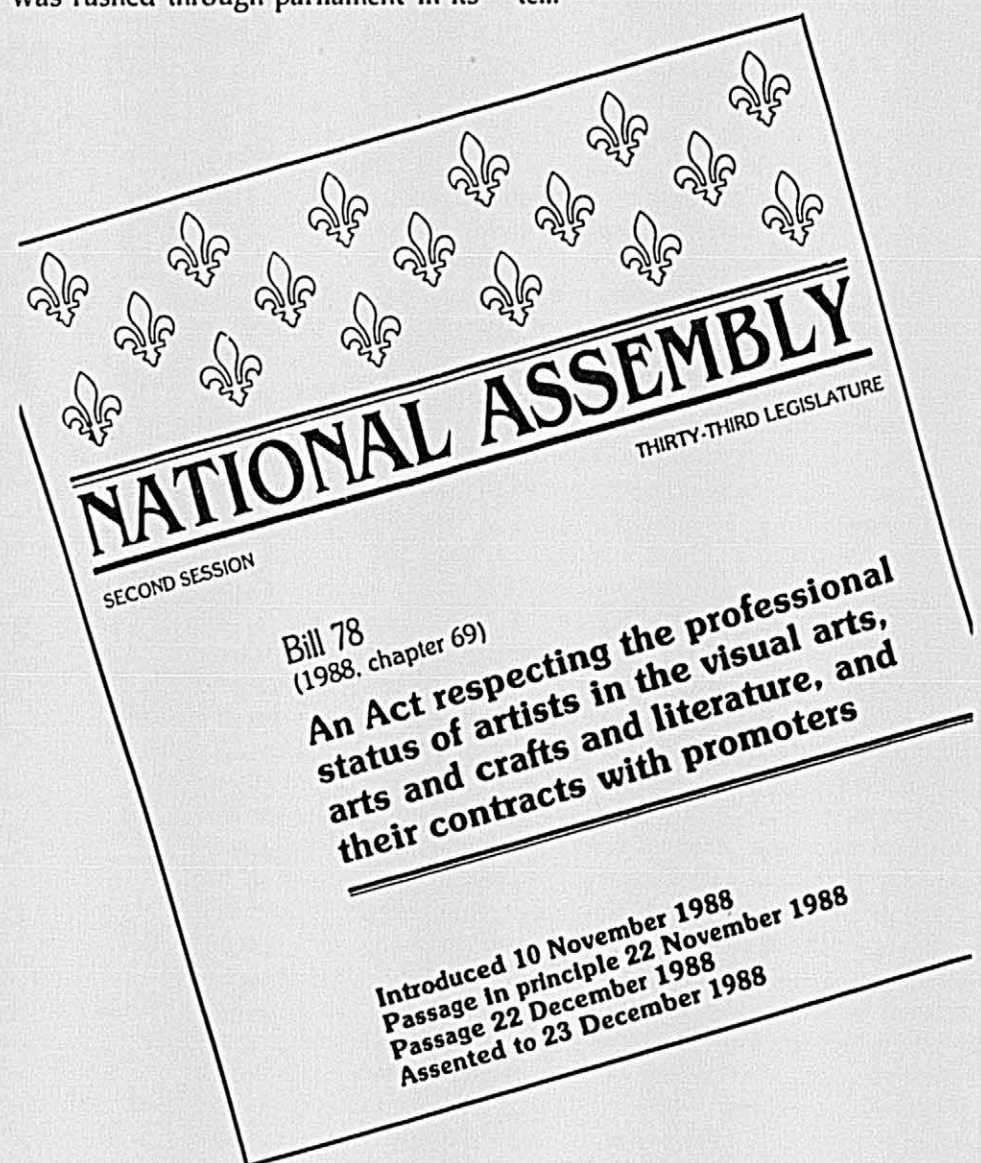
The invitation for the arts community to participate in a study of the proposed Bill seemed like a confirmation that it truly was in the interest of protecting the artists' rights. In lieu of the aftermath, the forum can only be seen as a political Trojan horse.

As of the 15th of February, many of the associations that had participated in the forum still had not learned that the Bill was passed. This despite the PWM having sent three letters to Minister Bacon, inquiring on the status of 78.

The Minister's actions can only suggest that she has a parallel agenda. Fergusson explains, "if the government's only agenda was that of establishing the professional status of artists and protecting their interest, then at least some of the reforms would have been considered".

But Minister Bacon's complete disregard for all input and the underhanded manner in which the Bill was pushed through can only lead to the belief that, beyond the desire to deal with artists within the confines of a few generic association, the Minister has a secondary, secret intent. This may have to do with the notorious complications freelance artists pose for

taxation officials, or it might be an even more ominous signal of censorship and constriction of the arts community to come. As things stand, it is impossible to tell.





# the mcgill Daily

Hyde Park

## Coalition talk

Thank you all volunteers who helped out during the Sexual Assault Awareness Week. It was a great success, which we hope to emulate in forthcoming years.

The next project which the McGill Coalition Against Sexual Assault has underway is organizing towards the possibility of instituting a Sexual Assault Prevention and Support Centre on campus. Presently, McGill has no focus for services of this type. Women at McGill who are assaulted are often unsure of where to seek help. A highly visible and accessible centre would provide immediate referral and advice on what a survivor may confront if the decision to report on assault is made. Most assaults are not reported—it is extremely important that students have information accessible on which to base their decisions.

The centre would also act as a prevention coordinator—a base for information, self-defence classes, and the Walk-Safe Network. It would also have a 24-hour hotline staffed by student volunteers.

We need your help to organize our centre—if you or your friends are interested in helping, please come to our organizers' meeting tonight at 18h30 in Union 423. All are welcome.

The McGill Coalition Against Sexual Assault

Hyde Park

## Development

What do Peace, Development and Social Justice mean in word and deed? Everyone has ideas, perspectives, each coloured by their particular situations and the experience of their peculiar histories, emphases, and actions. Take as evidence the array of displays and activities of the twenty-odd groups putting together Development Week, February 13th-19th, for the McGill community. Take as examples a student's discussion of her intercultural and development experience travelling in India and Nepal; a professor's description of a Community Health Education and Training project in Ethiopia; a native Canadian's perspective on "sustainable growth"; a past university president's vision of the role of the Commonwealth.

Although these perspectives may not be on the cutting edge of perhaps on of the most important human enterprises, they do bear witness to an active engagement of people here at McGill and in the Montréal community in a genuine quest for peace, development, and social justice.

All those engaged in this enterprise, and this is not new to everyone else, acknowledges the power of different social interests and institutions to shape our culture, society, relationships and psyches. Fundamentally, however, in spite of the dominance of those interests and institutions, we believe we live in an open system, a system open and responsive to concerned individuals and groups, open and responsive to the needs of change. Yet we also all know it's all a game; a game played with individual and public minds, where some things are lauded, others repressed; a game of financial and political hardball. Hardball or soft, Development Week is a way for everyone of the McGill community to engage themselves, and their fundamental beliefs, in the game—and bear witness to, even judgement upon, the enterprise of peace, development, and social justice—not just over there say in the Amazon Rain Forest or in Ethiopia, but right here at McGill too.

Many engaged in peace, development and social justice, especially those who have worked overseas, know the experience of the tension which fundamentally changes their psyches and their relationships towards others and, by extension, towards their institutions, society, and culture. One intention of Development Week is to create a similar tension here at home whereby individuals, and equally importantly the public, is fundamentally transformed by the experience. The question will be, will it, will we?

James D. Wishart  
Coördinator—Uhuru na Ufahamu

## Piss-offing incompetence

To the Daily:

You guys have pissed me off royally! I have tried for four days, on behalf of Canadian Crossroads International to get a notice put in the *Daily* for our Carnation Sale. Each day that I went in to complain about this failure

### Letters

on your part to publish the notice, I was assured that it would appear the next day. It didn't appear once, and thanks to you, we got no publicity for our fundraiser. Thanks a lot for your incompetence—it helped us out a lot.

I thought you guys (sic) were into supporting good causes!

## Israel display is appalling propaganda

To the Daily:

I am appalled with the propagandistic display on Israel that adorns the first floor of McLennan and Redpath libraries (I am referring to the section on Israel and not the Judaism exhibit).



This charade, sponsored by Hillel, embodies the worst kind of moral wickedness; that which calls black white and evil good. Flashy panels extol the wonders of a flourishing Israel that has "made the dry lands springs of water", but the reality behind this myth of "a land without a people for a people without a land" continues to be the exis-

(Your friends, the Tribune, didn't seem to have any problems printing our notice).

Way to go guys! (sic)

Tom Legler  
Arts U3

*ed. note: Notices submitted to our Events column sometimes do not appear, depending on space. They never appear before the day of the event.*

## Patented life?

To the Daily:

Dan Hogan in his article "Getting a new lease on life" presents a convincing case for patenting micro-organisms for such uses as cleaning up oil spills and neutralizing wastes from the pulp and paper industry. As for larger, complex organisms, genetic manipulations create profound ethical problems. Animals, like humans, have the capacity for physical suffering. Anybody with a pet can tell you that. When big business alters

the genetic code of animals, it is for the benefit of humans and not the animals involved. So-called "supercows" would likely be more confined, more dependent on chemical additives, and more stressed. Agribusiness is attempting to reduce sensitive animals to living machines.

There are also scientific reasons to question the patenting of altered lifeforms for medical research. Mice that have been manipulated to get breast cancer or diseases similar to AIDS are still bad models for spontaneous human diseases. Results of tests on one species cannot be accurately applied to other species. True research must involve studying the disease in human tissue cultures and/or through clinical studies of human patients that have naturally come down with the illness in question.

Stephen Leckie  
McGill for the Ethical  
Treatment of Animals

tence of the native Palestinian population that is systemically oppressed by Israel's "flowering."

The hypocrisy of this display is more glaring in the panel that boasts Israel's pluralist, egalitarian society where "600 000 Arabs maintain their identity." Israel has in fact followed a consistent policy of brutal negation of the Palestinian-Arab iden-

policy that has so far killed 400 Palestinians and injured some 40 000 more.

McGill's sponsorship of this display is a cruel insult to the current suffering of the Palestinian people, and an implicit sanction of Israel's actions. Would McGill be so willing to adorn its halls with South African propaganda?

This type of display belongs

in the Israeli tourist bureau and not in a university lobby. The university should foster a moral and ethical praxis that condemns those who perpetrate crimes against humanity. McGill has instead sanctioned those crimes with its shameful silence.

S. Gualtieri  
BA U3



# Cultural discord in Chopi Music

by Jeanne Iribarne

In *Chopi Music of Mozambique*, Shipuni Willensi plays his timbila, his mallets hitting the wooden xylophone's keys in a flurry of sound. The documentary traces the instrument's construction from fruit shells, beeswax and wood and illustrates its cultural importance to the Chopi people.

Director Ron Hallis withheld the footage for this film for three years because two weeks after he and his film crew left Mozambique, RENAMO (South African-sponsored counter-revolutionary bandits) attacked the region, destroying neighbouring villages. Hallis had misgivings about releasing a film whose subjects, proud and vivacious on screen, were massacred.

With the knowledge of the eventual destruction of this people, the film takes on an extra, and troubling, dimension. Filtered sunlight on day-to-day tasks of food preparation, the strange (to our ears), intricate and vibrant harmonies of the timbali, and the frank gaze of a child dancing cannot remain divorced from their later tragedy.

The voice-over narrative explains the complexity of the music and the dexterity of the performers. Relatively bare of commentary, the film seldom alludes to the political situation of the people who live in the Inhambane Province.

"I was totally wrong in my assumptions," said Hallis. "I had succumbed to the liberal response and had forgotten my experiences in Mozambique when I decided to delay production." It took encouragement from the Mozambican Minister of Information to get the project going again.

"He said such a film would be good for Mozambique," explained Hallis. "Every piece of information that tells the truth about its people helps this country."

However, *Chopi Music* does not reflect the understanding of Mozambique culture to which Hallis pretends. The narrator alludes occasionally to the colonization and later victory of the people: as they are represented in the very dances of the Chopi people, they are hard to ignore. But otherwise, the film noticeably lacks political commentary, and seems determined to focus on the people as they would have been in a simpler situation, developing a musical form

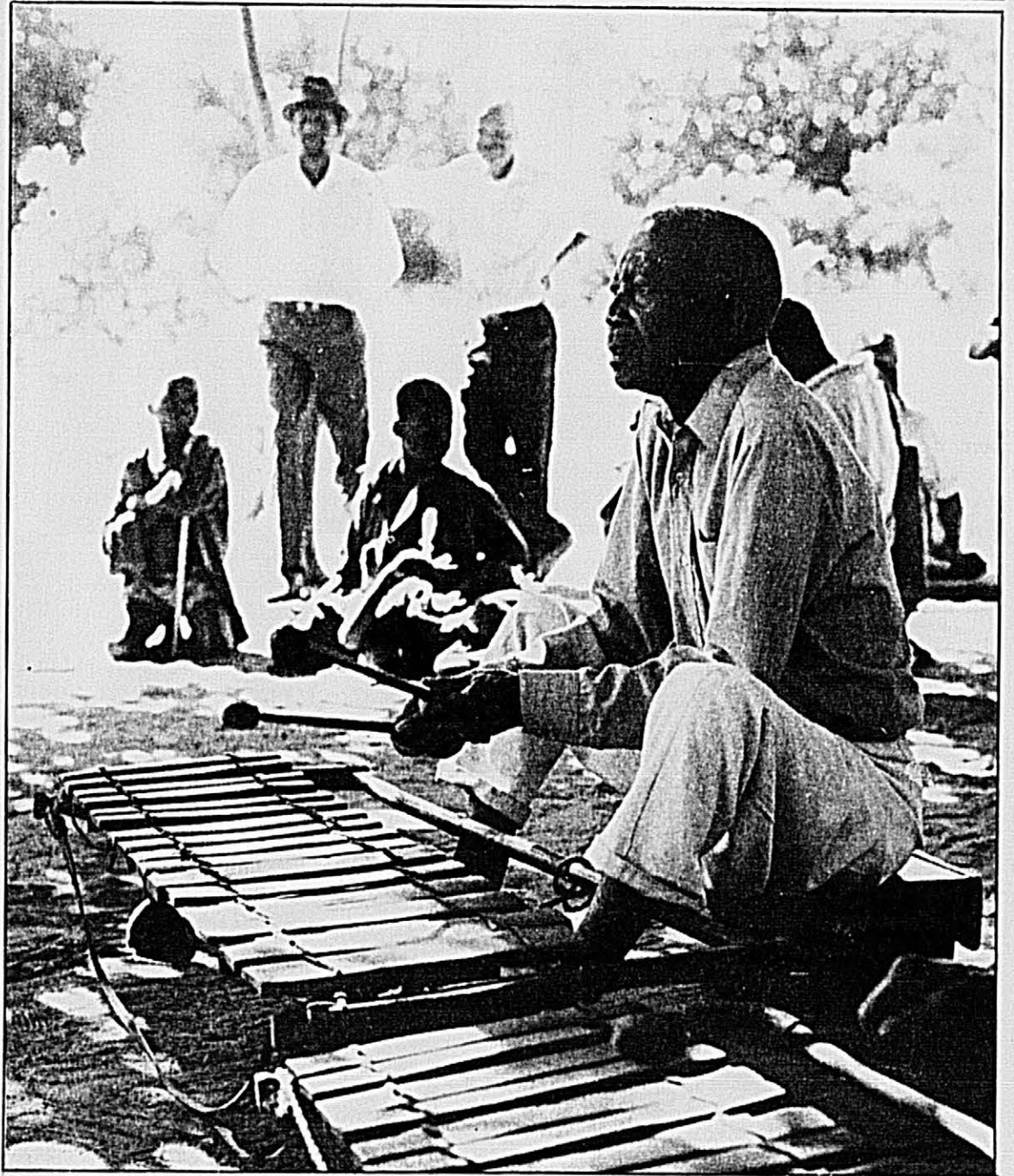
which has survived since the first colonists of the 16th century.

"When the piece is shown in festivals as an artwork," said Hallis, "it makes me uncomfortable when people respond to it as though it were purely a piece of artwork. I wanted to show this people's musical culture in all its multiplicity and sophistication."

*Chopi Music* premiered at the Montréal Internations Festival of New Cinema and Video in 1987, and has been widely screened at other festivals since then, including the Anthropol Film Festival in Los Angeles.

The screenings at festivals have created an "interesting duality in the situation," according to Hallis. On the one hand, there is little in the documentary itself which encourages a response to the political situation, but on the other, that seems precisely to be the main issue surrounding the film. By adding the context *post facto*, Hallis (or perhaps the viewers) gives the film the impression of a relevance it would otherwise have lacked.

In addition, the very presence of the Western eye in the form of a camera, however sympathetic and sensitive, observing the celebrations of these people becomes part of the larger dimension of *Chopi Music*.



Yesterday's screening of *Chopi Music* was one of the events of Development Week and was followed by a brief discussion on "Filmmaking in

Development." Hallis spent five years teaching filmmaking in Mozambique and helping its nascent film industry to its feet. Given that Hallis admits he is

more proud of that work than of the films he actually produced, why wasn't one of those new Mozambican films screened to accompany his visit instead?

## Taking the Word to court

by Mani Haghighi

The Word bookstore, that bohemian treasury of rare, elu-

sive and cheap books on Milton Street, might soon be closed down by the city.

The problem is, not surpris-

ingly, bureaucratic. The second floor storage area of the store is under residential, not commercial, lease, and transforming the lease requires a revision of the district by-laws, a process which takes months.

Ironically, as Word owner Adrian King-Edwards pointed out, the building's second floor is altogether uninhabitable by modern standards. "It has no windows, no separate entrance, no bathroom, nothing!" It is absurd that the city has not issued a commercial lease for the stockroom.

The city has ordered Adrian and Lucille King-Edwards to attend a court hearing early this fall to resolve the matter. In response, the King-Edwards' are looking for community support in their campaign to re-zone the store. In a letter to the community, available at the store along with a petition, they insist that unless the by-laws are revised, "it will no longer be viable for us to go on at this address. We will

be forced to close."

The outcome, however, may not be quite so bleak. James McGregor, political attaché to the city councillor said the city is sympathetic to the Word's cause, and hopes to revise "the ancient by-laws" before the court date in September.

The city did not intend to take The Word to court, according to McGregor, and the present situation is the result of a bureaucratic muddle. He said the initial court date was postponed until September so the city would have time to revise the by-laws.

Despite the city's apparent goodwill, the King-Edwards' are going on with their petition-signing campaign. You can never be sure with these beastly bureaucrats.

Petitions are available at the Word, 469 Milton, between Aylmer and Durocher. Go there. Get rid of your spare change. Buy books. Sign petitions. Fight the bureaucracy.





# Artistic castration

## City seizes penis

by Matthew McKeown

A painting features a man crouching nude among some vegetation. His crotch is obscured by a large leaf. But despite the Adam-like obstruction of his penis from view, Gilles Desmarais' prizewinning self-portrait was deemed "too suggestive" by the City of Montréal and excluded from exhibition in municipal galleries.

In July, 1987, a photograph entitled "The Master's Piece Seized", featuring an erect penis, was removed from Gallerie Fokus by Montréal police. When The Daily reprinted the photo that September, McGill Administration seized the issues from the stands.

There is something about male genitalia that prohibits it from being exhibited. Full female frontal nudity is commonplace in mainstream media, but the inclusion of male frontal nudity in films, for example, is generally enough to ensure an 18-plus or X rating, particularly if there are erections involved.

Whether it's hidden or in plain view, the penis is either "suggestive" or "obscene." Proponents of this sort of qualitative assessment of human body parts argue that genitalia are not visible in displays of full frontal female nudity, or may object only to the penis being erect. That might account for exceptions like Michelangelo's David, but it doesn't explain the censorship of Desmarais' penis-less painting.

"The penis is a sore point," says McGill Professor of Comparative Literature Brian Massumi. "Its representation

(in art) is a reminder of the power held by those who have one, and is often quite understandably reacted to as a threat by those who are subjected to male power."

Lisa Hardin and Valerie Renwick of the McGill Women's Union agree. "Our society is male dominated. There is a constant attempt to control women's sexuality, and the idea that men have right of access to women's bodies is a very important part of that."

There is a hierarchy of images. Since image creation in this society is ultimately subject to male approval, the portrayal of men and women must correspond to pre-established notions of both their bodies and their role in society. A vagina is fair game for public exhibition, yet there is apparently some mystical quality to the penis that necessitates its isolation from the public sphere.

For the male organ to be displayed, Massumi says, would also "be a reminder to the men themselves that their dominance hangs on a thread of flesh. Female sexuality is tamed by society's obsessive eroticization of women's bodies. Penises, on the other hand, are given the prestige of an almost sacred taboo."

The source of the power is the power to conceal, and to prevent women from achieving equal concealment. But a respect based on multiple layers of clothing should not be the goal, Hardin and Renwick say.

"In a non-patriarchal society, the exhibition of images of both female and male bodies would not cause consternation because, hopefully, such an exhibition would take place within the societal context of mutual respect."



by Louise Gagnon  
Reprinted from *The Link*

The overthrow of the Ferdinand Marcos regime in February 1986 marked the end of a dictatorship in the Philippines and the beginning of a flawed democracy.

This is where Ann Henderson's film, *Holding Our Ground*

begins. The National Film Board production, which will be screened at McGill on Friday, depicts the struggle of a group of women living in a 'squatter' in Labangon, Cebu, for self-determination.

In a country where 90 per cent of the land is owned by a small elite, Corazon Aquino promised to expropriate property from the

# listflakeslistf

by Egg  
and Mauve Derek Webster

This week's theme is corn flakes. That's not Corn Flakes, as if to imply consumeristic preference of corporate conglomerate big-name brands, but an egalitarian outlook on and approach to flakes of mushed-up corn bits everywhere, so that all Canadians can join in a salute to their old standby breakfast treat in a roaring Salute Your Cereal Week. You prolly never realized how much the standard

flake ritual affects your whole life. All please remember to admire at least one spoonful before next Thursday. Oatmeal does not qualify. Fried Eggs are not even amusing.

Thursday the 16.

McGill Film Society features *The Good, The Bad, and The Breakfast of Nearly-Missed Champions*, Lea 132, 20h. Kodo Drummers of Japan at St. Denis Theatre. Godot still hanging around until Sunday the 19th at Théâtre Elysée. The State of

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# stand firm, says film

For some, their plight is so desperate, they have resorted to sniffing glue to ward off hunger pains.

The film focuses on Tessie Fernandez. Fernandez explains that Filipinos, as victims of imperialist greed, have been taught to be obedient. Her goal is to show the women, through role playing, that they can confront the government and demand what is rightfully theirs. She encourages the women to be assertive and query the officials who give them stock answers.

These women, part of a national organization called 'filipinas', combat the rampant homelessness by maintaining a drop-in centre for street kids. But their help is extended to young boys only. For the girls, a wide network of prostitution has entrapped them, making them dependent on pimps.

As tenants combat landowners, as women confront government officials, and as prostitutes break away from their pimps, Henderson draws parallels between the protagonistic and antagonistic forces that result in breakthroughs toward obtaining power.

Fernandez says the women's move is a first step to this power, as is the creation of a drop-in shelter for homeless kids. But the strongest theme seems to be creating self-worth and value: a home gives one a sense of respect that builds character and lessens vulnerability that makes one open to all forms of exploitation.

*Holding Our Ground* portrays the crucial relationship between victimization and empowerment. Henderson's film inspires with its message to stand firm in the face of power and intimidation.

*Holding Our Ground* will be shown on Friday from 19h-21h in Leacock 132 as part of Development Week. Anne Henderson will speak after the screening.



Kierkegaard  
Patrick Gardner  
Oxford University Press

by Zeb Brown

This latest edition of Oxford's Past Master series is adequate, or worthy, or whatever Colestonian term applies to summaries of academics. Following the format of the other members of the series, the book is a concise and fairly intelligible overview of the main points of Kierkegaard's philosophy and biography.

Gardiner's writing dips into obscurantism rarely enough that the book is a useful text for students both with and without backgrounds in Kierkegaard, or even philosophy. Its minimally-academic style, fortunately, does not result from oversimplifying ideas or skimming over the difficult parts.

Only 120 pages long, it omits or condenses a lot, focusing mainly on intellectual/cultural issues predominant during Ki-

erkegaard's life, and the effect of his writing after his death. To do this properly, Gardiner devotes substantial sections of the book to outlining the theories of Kant, Hegel, and so on against which Kierkegaard was reacting. Kierkegaard, for this reason, is also a useful overview of the biggies in moral and religious philosophy.

"Kierkegaard on more than one occasion likened genius to a thunderstorm that comes up against the wind," Gardiner writes. "Whether or not he had himself partly in mind when making the comparison, it seems in retrospect to have been an apt one so far as his own intellectual career was concerned."

As he notes, Gardiner is sometimes forced to present just "the barest skeleton of an intricate discussion," which can be frustrating, but a list of recommended readings is included, as well as notes on sources referred to throughout the text.

In his conclusion, which is much too brief, Gardiner talks

# Coles notes for the brainy

about "the depth and importance of Kierkegaard's influence within the religious domain," especially with regard to modern philosophers like Brunner and Barth, and to societal conceptions of religions from inside and outside of the church.

"...Kierkegaard never explicitly departed from the contention that commitment to a Christian way of life, like commitment to other modes of existence, was in the last analysis a matter of individual decision, something that each person must freely undertake for [him or herself] without the possibility of objective justification."

*Kierkegaard* is an excellent introduction to Kierkegaard, if one is looking for brevity and highlights, and it's a useful study guide for reviewing his philosophy. However, do not look to it for an in-depth philosophical discussion, as this book is simply too short to analyze the material the way a more comprehensive text could.

# akeslistflakeslistflakeslistflo

ings, at the Rialto, couldn't  
e this out because it's a Wim  
nders, 19h. The Shelter, by  
l Philips-a Black Theatre  
rkshop production at the  
yers' Theatre. The Orphans  
Wet Bags at SAS, 382 Mayor.  
note: Wet bags of tea are very  
ul with your morning meal.

Friday the 17.  
Come Back to the Five and  
ne, Jimmy Dean, Jimmy  
an, MFS, FDA, 20h.  
The Spoons. Synth-Pop,

bland. At Loyala. Psyche at  
Foufounes. Galom Beer Bash,  
Union 425. At the ol' Rialto  
Decline of Western Civilisa-  
tion: The Metal Years, all week,  
21h30—Come hear the kings of  
boredom speak. English sub-  
titled version of Camille Clau-  
del, a personal film about the  
sculptor and her tormented ar-  
tistic/emotional battle with  
August Rodin. They apparently  
became uninspired and fell out  
of love when August turned to  
Lucky Charms. Or, to completely

nauseate yourself, drift back to a  
twenty-year-old social phe-  
nomenon that ought to have  
dropped dead by now, indulge  
in hallucinatory drugs, say  
things like "mellow, man.... re-  
ally organic". I'm of course re-  
ferring to the hippie bash (not to  
be confused with bashing hip-  
pies, well...) in the ballroom. Start  
now getting your jeans *real* dirty  
for the occasion.

Saturday the 18.  
OMIGAWD! What's that  
coming at you? Duck-run for

cover! Creature from the Black  
Lagoon in all three dimensions.  
Jerry Jerry pushes Jesus at  
Foufounes (under the stag-  
elights? into the ventilation fan?)  
Pelle the Conquerer at the Ri-  
alto 19h. If you wanna be the  
true hipartie, you can say, "well  
I read the interview with the  
director in the *Daily* a few weeks  
back, and he said..." (await E.F.  
Hutton response).

Rest of the Week.  
First City at the Comedy Nest,

20h30 and News From the Front,  
at Foufounes, Tuesday. Flying  
Saucers are Real (and look kinda  
like cornflakes, too, eh?)—illus-  
trated lecture by nuclear physi-  
cist Stanton T. Friedman, but I  
dunno where. You have until  
Wednesday to find out.  
Ripchordz and Bliss at Station  
10. And the Minstrels, appar-  
ently '60s-ish is invading  
Foufounes. By God, they're  
everywhere... I can't take it...  
Arghhh... Quick! Get me a corn  
flake fix.....



# SAMMY'S RIBS

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MONTREAL AT PHILADELPHIA  
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FRI. FEB. 17<sup>TH</sup> - 7:30  
PITTSBURGH AT BUFFALO

SUN. FEB. 19<sup>TH</sup> - 8:00  
MONTREAL AT CHICAGO  
(BASED ON SATELLITE AVAILABILITY)

MON. FEB. 20<sup>TH</sup> - 3:00  
TORONTO AT LOS ANGELES

WED. FEB. 22<sup>TH</sup> - 7:30  
WINNIPEG AT MONTREAL

FRI. FEB. 24<sup>TH</sup> - 9:00  
BOXING

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# Erratum

Due to an editing error, the first paragraph of "Founding FEEQa Fop" in the Wednesday, February 15 Daily was misleading. The Daily apologizes to delegates at FEEQ's founding congress.

In the last paragraph, comments were attributed to AGEUQAM coordinator Charles Benoit and ANEEQ executive Stephane Lessard that should not have been.

## Students' Society Elections (March 7, 8, 9)

### Athletics Facilities Question

Students presently pay an exceptional fee of \$7.50 per semester to partially finance new facilities complex. The fee has been collected since 1982 and was reaffirmed in a campus-wide referendum question in March of 1987. The University Board of Governors has resolved to build such a complex, but construction has not yet begun due to a lengthy municipal approval process.

#### DO YOU:

1. Agree that if construction of new athletics facilities has not begun prior to June 1, 1991, then all monies collected up to that date be put toward the renovation of existing facilities and the assessment shall then cease to be made?

or

2. Agree that all monies collected up to now should be put toward the renovation of existing facilities and the assessment shall then cease to be made?

1 ☐ 2 ☐ No Opinion ☐

Joanna Wedge - Chief Returning Officer

Copies of Constitution are available at the Students' Society Front Desk.

## Students' Society Elections (March 7, 8, 9)

### Notice of Constitutional Amendments

#### BIRT Replace Present 12 with:

##### 12. Senate/Board Caucus

12.1 There shall be a body of the Society to be known as the Senate/Board Caucus which shall:

- (a) consider matters dealt with by the University Senate and Board of Governors and forward recommendations to the McGill Students' Council;
- (b) make representations to the McGill Senate and Board of Governors;
- (c) notify Council of all matters which require a joint Council/Senate Policy and report to Council on matters of concern to students.

12.2 The Senate/Board Caucus shall be composed of:

- (a) the Vice-President, University Affairs (Chairperson);
- (b) student Senators and Governors elected according to Students' Society electoral procedures;
- (c) three (3) students elected from Students' Council whom are members of the University Affairs Nominating Committee;

12.3 Quorum for the meetings shall be fifty (50%) percent plus one (1) of the members elected.

#### Create Article 13 as follows:

##### 13. University Affairs Nominating Committee

13.1 There shall be a body to be known as the University Affairs Nominating Committee and it shall:

- (a) make nominations to the McGill Students' Council for all University committees or positions for which the appointment of student members falls under the jurisdiction of the Society, unless otherwise stated in the By-laws of the Society.

13.2 The University Affairs Nominating Committee shall be composed of:

- (a) the Vice-President, University Affairs (Chairperson);
- (b) three (3) students elected by and from the McGill Students' Council, none of whom shall be members of the University Senate or Board of Governors;
- (c) three (3) students elected by and from amongst the student members of the University Senate and Board of Governors.

#### Add to Article 14:

14.4 There shall be a standing committee of council known as the Policy Review Committee, which shall review all previous policies inscribed in the policy manual and shall recommend changes to council in case of redundancy or irrelevance of previous policy.

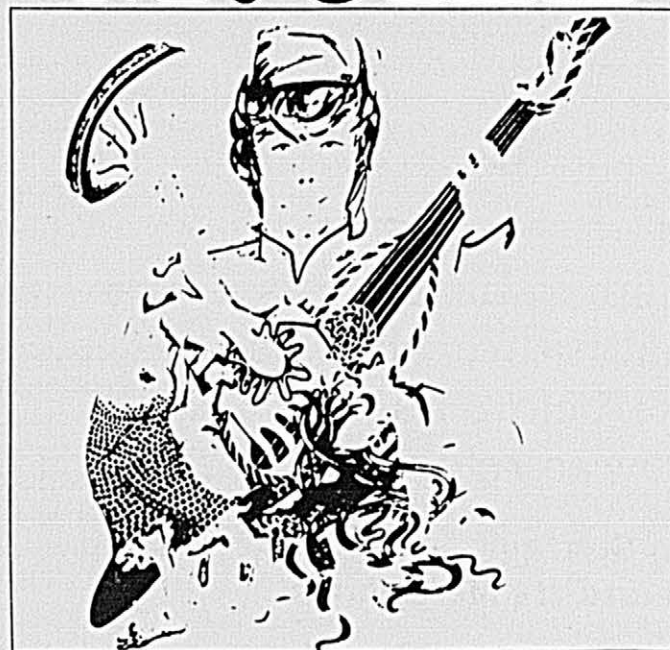
14.5 The Policy Review Committee shall consist of:

- (a) the President chairperson;
- (b) three members elected from the McGill Students' Council;
- (c) the Executive Director, ex-officio, non-voting.

Joanna Wedge - Chief Returning Officer

Copies of Constitution are available at the Students' Society Front Desk.

# THE MCGILL 1989



## RED AND WHITE GRADUATION BALL

### SATURDAY MARCH 11

### DELTA MONTREAL HOTEL

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*AIDS and Its Metaphors,*  
Susan Sontag,  
Collins, 1989

by Mani Haghighi

After surviving a painful case of breast cancer in 1978, Susan Sontag wrote *Illness as Metaphor*, a powerfully-argued case against the language used in describing illnesses in general and cancer in particular. Concluding that essay, Sontag predicted that "the cancer metaphor will be made obsolete...long before the problem it has reflected so vividly will be resolved." Since the early 80's, however, this metaphor has mutated, rather than become truly obsolete, and is now being applied to AIDS, cancer's successor as the "haunter of the collective imagination." And Sontag is back.

*AIDS and Its Metaphors*, published late last month, addresses virtually the same problems which *Illness as Metaphor* introduced, but is not an identical twin. Its conviction and focus are stronger than its predecessor's, as is its documentation. Displaying an impressively diverse array of evidence from ancient Greece to the modern United States, Sontag demonstrates the potentially fatal capabilities of language in defining the mass imagination. She unapologetically declares that although "one cannot think without metaphors...that does not mean that there aren't some metaphors we might well abstain from or try to retire."

Sontag is most disturbed by the use of military metaphors in health care. The "invasion" of society by a disease and the waging of "war" against it, as well as the weakening of the body's "defence system" by a disease described as "the enemy," are linguistic conventions with tangible, real consequences.

In Sontag's words, "they contribute to the stigmatization of certain illnesses and, by extension, of those who are ill." The patients become increasingly isolated as a group of dangerous, under-dog minorities, and public sympathy toward them inevitably decreases. They are inhibited from seeking early, competent treatment and so the metaphors manage to kill, quite literally.

More specific to the AIDS issue is Sontag's analysis of the 'plague' (as in 'Gay Plague') metaphor. Drawing evidence from Sophocles's *Oedipus Rex* to Poe's *The Masque of the Red Death*, she demonstrates how plague imagery has almost always been identified with punitive measures imposed on a supposedly corrupt society or a lax individual by God. Referring to AIDS as a plague (rather than the preferable term "epidemic") implies a punishment deserved by the "deviant" homosexual, the "criminal" drug user, and the "corrupt" society that breeds them.

As Sontag points out, "considering illness as punishment is the oldest idea of what causes illness," but modern society has yet to unlearn it. Sontag quotes American televangelist Jerry

# Sontag rephrases AIDS



Photo courtesy of Paragraphe Bookstore

Falwell, who described AIDS as "God's judgment on a society that does not live by His rules."

Even less fanatical, more "liberal" commentators tend to regard AIDS as a consequence of leading a sexually active life. "Getting the disease through a sexual practice," Sontag writes, "is thought to be more willful, and therefore deserves more blame."

minister, has said "the terrorists are now coming to us with a weapon more terrible than Marxism—AIDS!" as if the disease subscribed to a particular ideology.

Sontag cleverly observes that it is these same political figures who oppose AIDS awareness programs most fiercely, because they perceive the disease as 'theirs,' not 'ours'. By

disease into three classes (HIV infection, AIDS-related complex or ARC, and the "full blown" stage of AIDS), each of which seems to follow inevitably from the previous one, the assertion is made that the person infected with the HIV virus is automatically an AIDS patient. Discrimination against people with AIDS is therefore not limited only to those who are experiencing the disease—a positive HIV test is sufficient grounds for ostracization. "Infected but not ill" becomes—not scientifically, but in the mass mind—a contradiction in terms.

Together with the fears of a universal spread of AIDS, this fatalism has created a sense of encroaching apocalypse. What disturbs Sontag, rightly, is that "even an apocalypse can be made to seem part of the ordinary horizon of expectation" and that as a result "an unparalleled violence is being done to our sense of reality, to our humanity."

This take-over of rational concern by end-of-the-world paranoia inevitably leads to claims that the survival of civilization, or even the world itself, is at stake. Such claims are succeeded by the call for immediate, drastic measures, which Sontag says is a "familiar [way of] building [a] case for repression." This case has already been built for AIDS. We already have on the record cases of aggression against people from Africa (where AIDS is thought to have originated), calls for mandatory nationwide testing and the quarantining of the infected, and xenophobic propaganda affecting immigration procedures.

But despite Sontag's valid concerns regarding the issues at stake, as well as her useful factual evidence (her numerous footnotes are saturated with excellent detail on AIDS), *AIDS and Its Metaphors* in effect remains an intellectualization and even a moralization on a very abstract problem. In a sense, Sontag is attacking the obvious, for the lure of employing myths to rationalize an obscure and unsolved reality has always been irresistible.

AIDS is one of the dystopian harbingers of the global village, that future which is already here and always before us, which no one knows how to refuse.

**Susan Sontag**  
***AIDS and its Metaphors***

By identifying health as an extension of a conservative life-style, middle-class values are promoted as the most safe, and therefore the most desirable.

And so it is not surprising that it is conservative, right-wing politicians who exploit AIDS metaphors the most. Jean-Marie Le Pen, the racist, French right-wing leader, has denounced some of his opponents as "sidatique". Jeane Kirkpatrick has compared international terrorism to AIDS. While Pic Botha, the South African foreign

incorrectly approaching AIDS as a peripheral issue, right-wing leaders isolate the homosexual community as the "guilty minority", while ignoring the all-encompassing threat of the disease.

The punitive implications of the plague metaphors are amplified by what Sontag identifies as "botanic metaphors", which counter medical research by presenting HIV infection as an automatic death sentence. By categorizing the progression of the

Sontag herself admitted to this a decade ago, when, concluding *Illness as Metaphor*, she wrote, "Cancer will be partly de-mythified... But perhaps at that time nobody will want any longer to compare anything awful to cancer, since the interest of the metaphor is precisely that it refers to a disease so overlaid with mystification, so charged with fantasy of inescapable reality."

But on the other hand, as she points out in *AIDS and Its Metaphors*, "The age-old, seemingly inexorable process whereby diseases acquire meanings (by coming to stand for the deepest fears) and inflict stigma is always worth challenging... They have to be exposed, criticized, belaboured, used up." And so, although she has not solved the problem of metaphor abuse, Sontag has at least taken a step towards the solution by isolating and criticizing it.



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 SPECIAL ISSUE  
**Monday**

**Contributors:**  
**Copy deadline today**  
**Production:**  
**Begins tomorrow**

McGill Coalition Against Sexual Assault: Organizing meeting for a Sexual Assault Prevention and Support Centre. 18h30, Union 423. **Events**  
 McGill Reading Series: Roma Boss and David Manicom, Bistro Duluth, 20h.  
 Theatresports: Improv Comedy, the Alley, 22h. 398-6813.



**Students' Society Elections**  
**(March 7, 8, 9)**

**Extension of Nominations**  
**for the Positions of:**

Vice-President, Internal  
 Vice-President, External

**Senators:**  
 Dentistry  
 Education  
 Music  
 Religious Studies  
 Law  
 Medicine

**New Deadline:**  
**Wednesday, February 22**  
**at 4:30 p.m. Information**  
**and Nomination Forms**  
**Available at the Students'**  
**Society Front Desk**

Joanna Wedge - Chief Returning Officer  
 Copies of Constitution are available at the Students' Society Front Desk.

McGill Development Week Student Committee  
 and McGill International are pleased to announce that

**Lewis Perinbam**

Vice-President, Special Programs Branch  
 of the Canadian International Development Agency (CIDA)  
 will speak on

**"International  
 Development – The  
 Challenges to  
 Students"**

To be followed by a discussion with a McGill student panel  
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**Free Admission**

**On Wednesday, February 22, 1989 at 4:30 p.m.**  
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# CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

## 341 - APTS., ROOMS, HOUSING

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Beautiful, large 4 1/2, 15 minutes walk from McGill, to share with female student, only non-smoking women need apply, \$303/mo. Call Anne 335-4177.

Composer, male, non-smoker, 29, would like to rent a room from March 1st to April 15 in a pleasant apartment. Please contact Ksenia, 281-6714.

Ste. Anne de Bellevue. Looking for a small house or apartment (at least 4 1/2) to rent. May 1 or June 1. Call Marcc 272-0674(H), 398-6468(W).

Large 5 1/2, share w/two others. Non-smoker, no bugs, Big room. Near Plamondon metro. \$260/mth. Call Rob/Gennie 341-4979.

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Outdoor Summer Jobs available with Student Painters on the Muskoka Lakes in Northern Ontario 9 South of Algonquin Park). Limited accommodation available. Call Craig at 937-2840.

SUMMER JOBS. Tree-Planting in British Columbia. If you are fit and willing to work hard

you can earn over \$100 per day. For more information call Ian at 284-5695.

## 352 - HELP WANTED

Babysitter wanted, several afternoons, for 8-year-old. Call Sara 279-4595, 272-3316.

Part-time work. Direct tele-marketing for Financial Service (Insurance). Daytime work. Flexible hours. \$6.00 per hour. Call after 6:00 p.m. at 481-7846.

Hey! Remember how much fun it was to be a poll clerk? Even if you don't, we want you. So come on out, make money, have fun. Applications available at Students' Society front desk.

Cooperative day-care half days and part-time now available; 9 children maximum near Clark & Pine. Information call 845-8850 or 844-6148.

Do you want some help? Need to talk to someone but you don't know who? Call McGill Nightline at 398-6246, 6pm - 3am, every night.

## 354 - TYPING SERVICES

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## 361 ARTICLES FOR SALE

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## 367 - WANTED TO BUY

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## 372 - LOST & FOUND

Stolen from gym locker Sunday Feb. 12th: blue nylon 'New Balance' wallet with velcro closure. If found, PLEASE RETURN. No questions asked. Howard 748-8629.

Lost Dog - found on Main Campus Monday. Small, black, long hair, chain collar with missing tag. Very friendly. Call SPCA for information.

## 374 - PERSONALS

Need Information? Feeling lonely? Just want to

chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

## Frosty says...

"Nothing witty today, but then again neither does the *Daily*."



"Let there be praise, let there be joy in your heart" MCF host a prayer and praise extravaganza Friday, February 17, 7pm. Leacock.

There are just two ways to speak a second language: to talk and to listen. A bientot, Daniel 525-7873.

Hi very beautiful Melanie. Good trip to California? I wish you a very happy St-valentine. Wish to see you again sometime. Steven.

## 383 LESSONS OFFERED

FITNESS WITH PLEASURE: Personalized consultations in your own home or office. Rick Blatter, B.Ed., CFA, Health & Fitness Consultant. Office Hours: Saturday mornings 05h30 - 13h30., 652-1352.

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! Reciprocal conversation Language lessons in French, Spanish, Chinese, Italian, ETC. ... TROCTEL - The Language Exchange - 272-8048. A cross cultural network.

## 385 - NOTICES

Vivisection, factory farming, fur, zoos, etc; Factual information available. Contact McGill for the Ethical Treatment of Animals. Steve 272-5064. Next meeting: Monday, February 23, 17h30, room 410, Union Building.

TODAY! TODAY! TODAY! TODAY! TODAY! Guest lecturer Albert Simon will talk on Animal Rights, TODAY at 19h - 22h. Room 321 Leacock

Students running for SSMU executive positions (VPs External Affairs, Internal, University Affairs, Finance and President), please contact Mitu at 398-6784/5 as soon as possible.

McGill University Bookstore

Jostens  
The Name of Quality

### GRADUATION RINGS

## HURRY! DEADLINE SOON

Wed. & Thurs., February 15 + 16, 11 a.m. - 2 p.m.

**Bronfman Lobby** **Campus Rep.**

- Accepting VISA/MASTERCARD
- Faculties and Departments Call for Group Rate Information.
- Private Individual Appointments

**EYAL BARUCH**  
624-0593

Recycling is coming to McGill! Bins will be available in Burnside Hall, Education, and the Union Buildings as of Feb. 14, 1989. Reduce, Reuse, Recycle.

Photo contest - b + W or colour entries. Bring photos to Union B06 by Feb. 27 Will be displayed so show off your talent. More info 398-6786.

TO CLARIFY: Free BEER at the Trash Bash is limited to one per person, provided that you bring at least 10cm of recyclable paper.

HEADING FOR THE LIBRARY SUNDAY? Drop by St. Martha's for informal, ecumenical worship. 3521 University, 10:30 a.m. Guest Feb. 19th: Dr. Francis Xavier, Refugee, Sri Lanka. Info: Presbyterian-United Chaplaincy. 398-4104.

Psychic and Intuition Development Seminar: Learn to use the other 80% of your mind!! Dramatically improve your grades and health! 3 day workshop begins Feb. 25th. Ross 695-8235.

Eureka! New Literary Mag. Aesthetic Scribble in midst of membership drive. All interested people welcome, many positions open: Meeting, Friday Feb. 17, 19h - 20h in Union 410, or call 844-6220 for info.

## 387 VOLUNTEERS

Pairs of Brothers needed for study in health psychology at McGill. We pay \$15/hour. If interested, contact Helen 385-9114 (leave message)

McGill Nightline is run by student volunteers who know what it's like to be heading into mid-terms. Call us up if you want to talk (398-6246).

**EVERY MONDAY**  
**BLUE MONDAY**

Thursday - Saturday  
Reggae with  
**MANGO STARS**  
featuring  
**SIR MONTY, MIKE ANTHONY & JULIET NELSON (Reggae)**

Sunday  
**MANGO FOUR**  
- Reggae Jam  
Down Session

Monday  
**Blue Monday Jam Session**  
**PAUL ARTHUR & RAISIN CAIN**  
Blues All Night

**286 Ste. Catherine W.**  
**Metro Place des Arts**  
**861-0657 875-6795**

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(Soft Daily)  
With the purchase of a frame and prescription glasses at regular price.

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Tinted Lenses - (Choice of 5 Colors) - \$169

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Buy a frame with prescription glasses and with the purchase of the second pair of glasses get the second frame free.

**RAOUF HAKIM, O.O.D.**

3550 COTE DES NEIGES, TEL. 932-2433 Eye examination available by optometrist

### Summer Employment for Childrens Resident Camp

**STAFF REQUIRED**  
For Following Positions  
Bunk Counsellors, Waiters, Head of Photography, Head of Waterfront, Head of Creative Arts (music, dance, drama).

For more information please call:  
**Harvey Finkelberg, Director 737-6551**

**Y Country Camp**  
**YM-YWHA**





# STUDENTS' SOCIETY ELECTIONS (MARCH 7, 8, 9)

## Constitutional Amendment Text for Referendum

### Constitutional Amendments:

#### 1. Replace present 7.5 (b) to (i) with:

(b) one (1) undergraduate representative from each Faculty or School listed in Article 7.8 with two thousand (2 000) students or less, hereinafter referred to as Faculty Representatives;

(c) two (2) undergraduate representatives from each Faculty or School listed in Article 7.8 with more than two thousand (2 000), but no more than four thousand (4 000) students, hereinafter referred to as Faculty Representatives;

(d) three (3) undergraduate representatives from each Faculty or School listed in Article 7.8 with more than four thousand (4 000), but no more than six thousand (6 000) students, hereinafter referred to as Faculty Representatives;

(e) four (4) undergraduate representative from each Faculty or School listed in Article 7.8 with six thousand (6 000) students or more, hereinafter referred to as Faculty Representatives;

(f) four (4) representatives from the Faculty of Graduate Studies and Research, hereinafter referred to as Graduate Representatives;

(g) present (e)

(h) present (f)

(i) present (g)

(j) present (h) with deletion of "and"

(k) present (i)

#### 2. Replace present 7.8 with:

The Faculty Representatives shall be elected by and from amongst the undergraduate students registered in:

(a) the Faculty of Arts;

(b) the Faculty of Dentistry;

(c) the Faculty of Education;

(d) the Faculty of Engineering

(e) the Faculty of Law;

(f) the Faculty of Management;

(g) the Faculty of Medicine;

(h) the Faculty of Music;

(i) the Faculty of Religious Studies;

(j) the Faculty of Science;

(k) the School of Architecture;

(l) the School of Nursing;

(g) the School of Physical and Occupational Therapy;

(g) the School of Social Work

#### 3. Replace present 7.9 with:

For the purpose of election of Faculty Representatives, graduate students pursuing degrees in the following schools and institutes shall be considered part of the Faculties and Schools listed in Article 7.8 as specified:

(a) Institute of Islamic Studies - Faculty of Arts

(b) School of Library and Information Studies - Faculty of Education

(c) School of Occupational Health - Faculty of Medicine

#### 4. Replace 7.10 with:

In faculties and schools with more than one faculty representative, the number of students per faculty shall be calculated before each year's election on the basis of the winter term registration statistics received by Senate in the previous calendar year and shall include all undergraduate students registered in the faculty and all graduate students affiliated with the faculty. If the number of graduate students voting as part of the faculty or school concerned is equal to or greater than 25% of the total number of students per faculty, as determined by this article, then one additional faculty representative shall be elected by and from amongst the graduate students in the faculty or school concerned. The faculty representative as determined by article 7.8 shall be elected by and from amongst the undergraduate students in the faculties or schools concerned.

#### 5. Delete 7.11 and replace with present 7.9

#### 6. Replace 16.4 to 16.7 as follows:

##### 16.4

The Faculty Representatives shall be elected in compliance with the electoral Regulations of Society. The McGill Students' Council may delegate authority for the election of Faculty Representatives to Faculty or School Societies as it sees fit.

##### 16.5

The Graduate Representatives shall be elected by and from amongst the graduate student members of the society in compliance with the Constitution or By-laws of the Post Graduate Students' Society.

##### 16.6 present 16.5

##### 16.7 present 16.6

##### 16.8 present 16.7

Joanna Wedge - Chief Returning Officer

*Copies of Constitution are available at the Students' Society Front Desk*